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# THE DECORATOR AND FURNISHER

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## THE DECORATOR AND FURNISHER.

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IN our last issue we made reference to the idea of a Decorative Art Exhibition, and we have received a vast number of letters from all directions from those interested in the project urging us to carry it out, and many expressing their wish to participate in it. One correspondent writes us: "The success of such an enterprise here is almost assured by the success of the Exhibition of Decorative Art in Paris, which grew from a very humble beginning to its present proportions. It would be an inestimable boon to the people, to the manufacturers and especially to the designers, of this country." And this is but a type of the communications we have had.

We are perfecting the plans and shall shortly send circulars fully explaining them to all who should be interested in them; in the meantime we shall be pleased to hear all that our readers have to say on this subject, and we will send circulars, so soon as ready, to all who request them, and will be gratified if our readers will aid the project by making it known as widely as possible.

THE effect of an advertisement and the returns it may bring can never be foretold. We have had inquiries concerning articles that have been advertized with us, months after the advertisement discontinued. This shows that readers notice everything in the pages of our journal and keep it in their mind until they are ready to purchase. It is persistent advertising that pays, not the spasmodic; keep your name and goods before the public, make them familiar to the world. No man who does not know how to advertise should ever attempt it, but every man who can conduct his own business properly can advertise properly, the two go together. A poor manager is a poor advertiser—and a poor advertiser fails. Every man knows what class of the business or social public life he wants to reach, let him select a paper that goes to that class and go into it and stay in it until he gets the good out of it, it will come sooner or later.

That's common sense.

AN exhibition claiming to represent more or less an old London street has recently been opened. It comes as near to being a libel as it can.

THE Stewart collection of paintings is to be seen at the American Art Galleries during the better part of this month. There are a few pieces that make it worth a visit. "The Horse Fair" of Rosa Bonheur; "1807," of Meissonier; "Lady Washington's Reception," of Huntington; Church's "Niagara," the Fortunys and Geromes, with an exceptional bright spot elsewhere, making up the list of about all that are likely to arrest the visitors' attention. There are a great many names and some mediocre examples. Mr. Stewart was evidently quite indifferent to both matter and style in pictures, and his advisers were not so honest as were those of the recent Mrs. Morgan. The American Art Galleries is a delightful place to pass a few hours even during this exhibition.

THE recent report of the Metropolitan Museum of Art shows that since General de Cesnola became its manager it has cleared itself entirely from debt and increased its property from \$390,000 to \$1,011,000. There could be no better illustration of General de Cesnola's conduct of the Museum, and if those who got up a small boom for their own business by criticising his, would combine and do one half as much for the education of the people as he has done, their previous omissions might be forgotten.

MR. GEORGE FAWCETT ROWE is preparing a panorama of Egypt, which accompanied by a serio-comic lecture, he proposes showing early in March. The idea is a good one and the entertainment should embody considerable instruction with considerable mirth.

MORE attention has been given of late to the setting of the stage than was formerly devoted to it, and some quite noticeable instances have occurred. The Union Square Theatre, for example, has done some exceedingly good work in this direction. Mr. Hill gave rich and realistic scenery to all of Miss Mather's plays, especially in Romeo and Juliet, where the garden, the ball-room and the final scene were more than usually artistic. In the Chouans the stage setting was not remarkable, but it reflected credit for its picturesqueness and perfect appropriateness. Miss Coghlan's engagement did not produce much that called for elaborate surroundings, but the settings were good. With the present Prince Karl we presume Mr. Hill will again show his good taste and judgment.

THE Lyceum Theatre, since Miss Dauvray has had control, has been marked for the good taste of its stage. In "One of Our Girls" the accessories were of the most elaborate and costly description, and the entire arrangement of the stage was something to be commended. In Peg Woffington, as at present on the boards, Miss Dauvray has accomplished the quite difficult task of finding an opportunity to give it a beautiful frame and elegant fittings.

AT the Bijou Opera House the possibilities were locked up for so long a time in the run of a single play, that there has been little chance to make much display in the stage settings. Since the advent of Mr. Goodwin, however, in The Mascot, the opportunity has presented itself and some good results are a consequence. There is a very pretty bit of scenery and effectively set, it shows well and is admirably adapted to the incident of the play.

FROM these improvements behind the footlights we may hope for still more in the auditorium. The days of rotund and chubby gilt cherubs are past and such decorative adjuncts may figure as "properties," but we trust never again as fixtures.